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kitchens, which are quite palatable enough to serve even when one is not mortifying the flesh. Among these soups the following will be found to cover a wider field than one would think possible with meat ta-

Lobster Soup .- Pick out the meat of a small lobster, and with a silver knife cut in small pieces. Mix with it three crackers rolled fine, salt, a speck of cayenne and two tablespoonfuls of butter. Add gradu-ally a pint of scalding milk, stirring all the while. Boil up once and serve.

brown in a little butter. Add one can of tomatoes, one carrot scraped and diced, a little minced parsley, a sprig of thyme and a half dozen cloves. Put in a kettle with two quarts of water and simmer slowly for two hours. Cook two tablespoonfuls of rice and keep it where it will remain hot. When the vegetables are tender rub through a sieve, season to taste with salt and pepper,

Tomato and Macaroni Soup.-Break cupful of the egg macaroni into small pieces, cover with a quart of boiling salted water and simmer slowly for an hour. Add one cup of stewed, strained and seasoned tomatoes, cook a moment and just before serving add one cup of cream or rich milk.

Corn Bisque.-To one pint of corn add a quart of boiling water. Cook for an hour and a half, then press through a colander. Put into a saucepan two tablespoonfuls of butter, and when it melts add a heaping teaspoonful of flour. Cook until bubbly, then add a pint of hot milk. Stir until smooth and creamy, add the strained corn, salt, a dash of pepper and a teaspoonful of

salt, a dash of pepper and a teaspoonful of sugar and serve very hot.

Parsnip Soup.—Scrape and cut a pint of parsnips into small pieces. Put into a kettle with three small potatoes, sliced; one small onion, a pint of milk and a quart of water. Cook until the vegetables fall to pieces, run through a colander, and then season to taste with salt, pepper and butter.

Imp to litustrate this same drama should at this season prove popular.

Had Marcius-Simons' tone-paintings been this and only this they might, however, have been quickly seen and easily forgotten, they might have possessed merit and won applause, but they could not have sustained as they did the deep, thoughtful interest which they originally awoke. They are, indeed, all this and yastly more.

Ten vears ago Marcius-Simons a voung

Buttermilk Soup or "Pop."—To each pint of buttermilk allow one tablespoonful of flour, one tablespoonful of butter and a little salt. Bring gradually to a boil, stirring constantly to prevent curdling. Serve with Sugar and cinnamon are someimes added to this soup.

Clam Bouillon with Whipped Cream.— Scrub thoroughly one dozen clams, and put in a saucepan with a cupful of cold water. Cover and cook until the shells open. Chop the clams fine and strain the juice through two thicknesses of cheescloth. Return the clams and liquor to the saucepan and sim-mer gently for five minutes. Beat the white of an egg to a foam and add it, together with the crushed shell, to the clams, which should have been set off the fire to cool. Stir the egg in with the clams, then bring slowly to a boiling point again. Allow it to cook two or three minutes only, set off once more and after five minutes strain. Now measure and allow an equal quantity of milk.

Put the milk in a double boiler, and for each cupful allow a level tablespoonful of butter and one of flour. Cook the butter and flour to a cream, add to the hot milk. and stir until smooth and velvety. Cook five minutes, add the strained clam, and season to taste with pepper and salt, if necessary. Have ready a cupful of thick whipped cream, take the bouillon from the fire, stir in the cream and serve.

Cream of Cabbage Soup. — Chop the cabbage fine and cook in boiling salted water until quite tender. Just before serving pour off most of the water, add milk, pepper, a little more salt if necessary and thicken with flour to a creamy consistency. This soup deserves to be much more generally known than it

ing party thinks of starting out without most live on them. The red beans in our own markets may be prepared in the same way. Soak the beans over night in cold water, then salt lightly and cook all day in the same water until the beans are which he has stolen from Amfortas. The very soft and the liquor thick and rich. Rub through a colander and to each pint of the pulp allow a half cup of stewed and strained tomato, an onion and a Chili pepper minced and browned in olive Add enough water to reduce to the right soup consistency and when piping hot serve with croutons.

Virginia Cyster Soup. — Take one quart of good cysters and wash through two waters. Strain the liquor and add to it two blades of mace, a stalk of celery it two blades of mace, a stalk of celery chopped fine, a half teaspoonful of white pepper, a few grains of cayenne and salt if necessary. Simmer over the fire five minutes, then add two tablespoonfuls of butter rubbed smooth with two tablespoonfuls of fich cream and new milk, half and of rich cream and new milk is seen bathing the feet of Parsifal, whom Gurnemanz is at the same time continue the direction of her classes in the Corcoran School, Miss Mueden was obliged to make the copy and at the same time continue the direction of her classes in the Corcoran School, Miss Mueden was obliged to make the copy and at the same time continue the direction of her classes in the Corcoran School, Miss Mueden was ob half. Let it come to a good boil, stirring all the time, then put in the oysters and let them boil up once and no more, or they will shrivel and toughen. Pour into a hot tureen and give thanks.

German Lentil Soup.-The lentil is a valuable food, too little known and appreciated in the United States. Even in flesheating households lentil soup once intro-duced is sure to find a permanent place on the list of favorite dishes. Wash and pick over one-half pound of lentils and put on to boil in a quart of water. Cut up two stalks of celery and five onlons, and fry in butter until brown but not black. Add to the lentils and stew gently for two hours. Press through a colander, add half pint of milk and as much cream as you can spare. Bring to a boil, salt and pepper to taste and serve at once with croutons

Onion Soup.-Peel and slice as many pnions as needed and boil in salted water until tender. Rub through a pure sieve, nd combine with milk and cream. Thicken ightly and season to taste.

tially German, but they are nearly always welcome in families where there are children or the aged. Chocolate soup is especially nourishing. Put a quarter of a pound of grated chocolate into a soucepan with three pints of milk, which should or rolls and serve. Just before serving in the stiffly beaten whits of the eggs may no be cooked in spoonfuls on the top,

Beer Soup.-Boil together a quart of beer, a quarter pound of sugar, a little cinnamon and the thin grated yellow rind of a lemon. Beat the yolks of six eggs in a cupful of sweet cream, and pour into the beer just before it reaches the bolling point. Beat vigorously with an egg-beater, stir in a small lump of butter and pour over dry bis-

Cider Soup .- Put a pint of cider just beginning to work into a kettle, add a pint of water and bring to a boil. Add a tablespoonful of flour stirred smooth in a little cold water, and coek a few moments be-fore adding a cup of boiling milk, sugar to taste and cinnamon to flavor. Serve with

Apple Soup .- Put four cups of peeled and quartered apples over to cook with water to keep them from scorching. When mushy ub through a sieve, add a pint and a half of water, three tablespoonfuls of sugar, a pinch of salt and a little cinnamon. Thicken very slightly with cornstarch. Dried plums, prunes or cherries may be soaked over night, then cooked in the same way.

Cream of Celery Souns.-Wash and scrape one head of celery and cook in a pint of lightly salted water for three-quarters of an hour. Mash and press through a sleve, add a pint of hot milk and thicken with one tablespoonful of flour cooked with two tablespoonfuls of butter and a cup of warm milk. Simmer for ten minutes, season with salt and pepper and serve with croutons and a tablespoon of whipped cream added to each plate.

Potato Soup.-Wash, pere and cut three or four potatoes into small pieces and let them soak in cold water for twenty minutes. Put into salted boiling water and cook until very soft. Meanwhile put one pint of milk on in a double boiler to scald, adding to it a jesspoonful of sorved nice. Unless one has a list of dishes suited to Lenten requirements to refer to it is often difficult to ring the changes necessary to prevent the deadly monetony that discourages appetite. This particularly in soups, for in no other part of the menu is the housekeeper so prone to get into a rut. And yet there is no end of excellent soups, the major part from French and German kitchens, which are quite nalotable arouses to find a double boiler to scald, adding to it a teaspoonful of scraped onion and a stalk of celery. When the potatoes are soft, drain and mash, pour the hot milk on them, season to taste with salt on to boil again. Put a tablespoonful of butter in a small saucepan, and when melted add a seant tablespoonful of flour. Stir into the boiling soup, cook five minutes, add a tablespoonful of fine chopped parsiey and serve hot. If too thick, more hot milk may be added. Serve with crackers or croutons. serve hot. If too thick, more hot milk may be added. Serve with crackers or croutons

Japanese and Chinese. Sir Edwin arnold in London Telegraph.

It will be well when continental states-

ART NOTES.

There is now on exhibition in Fischer's gallery one of the most remarkable series of pictures which has ever been shown in this city. These are the Parsifal tonepaintings by Marcius-Simons, which, when ecently exhibited in New York, attracted unusual attention, and were given wide publicity. No artistic event for many years has created the interest which this winter has attached itself to the presentation of the great Wagnerian music-drama, Parsifal. Each time that it has been given numbers of persons have traveled great distances to hear and see it and the price and sale of seats has been without precedent. It has been discussed by the daily press, on the pages of the popular magazines and even in the pulpit, so it would seem only natural that a series of paintings purporting to illustrate this same drama should at this season prove popular.

Had Marcius-Simons' tone-paintings been this and only this they might, however, inusual attention, and were given wide

Ten years ago Marcius-Simons, a young American artist living in Paris, began accumulating material for a great series of paintings illustrating the entire "Nibelungen Ring" conceiving at the same time the idea that with paint and brushes the same thought might be similarly expressed as with the great musician's score. As seven notes are the seven factors of music so he claims are seven colors the seven factors of painting

painting. be painted and in this way it is painted. It was an experiment, but it has more than fulfilled all expectations. Nothing of the same kind has ever been produced before and therefore to judge the canvases aright one must lay aside old, established tests and assume the painter's viewpoint. To begin with, it must be understood that the paintings are not reproductions of scenes in the drama as presented either in New York or at Rayweuth but purposes rether to be or at Bayreuth, but purpose rather to be renderings of the musical score. For this reason and to emphasize this side of the presentation certain bars of the music have been placed on the frames beneath the pictures. The thought from first to last is music; music as the great composers have comprehended it and at a point where the definition between it and pictorial art is

The first of the series pictures Parsifal

with a younger lad listening to the story of the Holy Grail which Gurnemanz is tell-ing them on the shore of a beautiful lake, beyond which the stately castle is seen in the distance. The second is a composite picture showing Parsifal looking in from the midst of the moving landscape, upon the wonderfully impressive "Love feast."
Here for the first time Kundry is introduced—she who could only be redeemed from a hellish, dual life by the piety of a pure, human love. It is Kundry and the wicked Klingsor, her master, who alone occupy the third pictorial panel, and in Frijole Soup. — Frijoles are the small red beans that are so highly esteemed in California and the southwest. No campfolded and face firmly set, stands in the neidst of the most seductive loveliness. On which he has stolen from Amfortas. The fifth, again, is an upright panel, in which Parsifal in armor is seen with face un-covered offering a prayer upon the safe conclusion of his journey. By his side, firmly planted in the ground, stands the recaptured, sacred lance, and beyond, in the radiance of the setting sun, one may discern the stately outlines of the Grals-burg. The "Good Friday's Spell" is the subject of the sixth painting, a landscape to which a heavenly beauty has been given. Here to the right by a little stream Kun-dry is seen bathing the feet of Parsifal, whom Gurnemanz is at the same time Amfortas, the predominating thought being the king's remorse. The eighth and last painting of the series is given over to a presentation of the mystic, awe-inspiring "Redemption." On the steps of the Basilica beneath the dome stands Parsifal uplifting the Holy Grail, before him lies Kundry redeemed from her awful curse, around in the mystic circle stand the knights, and on a bier in the immediate foreground is-s the body of the old King Titurel, beside which kneels Amfortas. A golden light illumines the whole scene and in the air

In this last painting is seen the culmination of the drama and of the painter's power. It is impressively beautiful beyond description. The gorgeous coloring, the decerative effect, the concentration of light and the suggestion of spiritual disembodied beings are all more than any death. beings are all more than remarkable.

The first painting of the series is for some reason the least interesting. It seems harsher than the others and to be out of harmony with the general scheme. It is, perhaps, too near reality to be in accord with the dream spirit of the rest. The third, likewise, may be thought to err on the side of forced feeling, for while the upper part is brilliantly painted . there something in the figures suggestive of the stage and footlights. In the remaining six, however, there is little to find fault with and nothing to prevent the observer's complete enjoyment. They are dream pictures, which carry with them the expression of music. As a combination of brilliant colors will suggest the blare of trumpets and a group of low toned ones the sound of a harp, so Mr. Marcius-Simons has employed the chromatic scale to produce harmonies of exquisite shades and varieties of beauty. In "Klinger's Garden" is this particularly noticeable, for there the rhythm of the music is strongly felt is the action of the composition as well as in the color scheme. It were well in this painting to note how the artist has handled detail and how he has combined fact and fancy. The fore-ground is a sea of flowers, yet no one is minutely painted, and before the eye has minutely painted, and before the eye has followed them a few rods they are mysteriously, yet naturally, metamorphosized into veritable flower maidens. It is interesting, also, to turn from this to the other outdoor picture on the opposite wall and contrast he two. In feeling they are diametrically opposed. Both are splendid in color, atmospheric in effect and certainly charming, yet one sets forth the sensuous beauty of the world and the other the pure, heavenly beauty of spiritual refinement. heavenly beauty of spiritual refinement. And this is the meaning they are intended

to convey. painter because his drawing is not always accurate or on account of his occasional too flagrant color, but these are the men who unconsciously put craft above art. None who looks upon the work as a unit can fail to recognize its merit or to be impressed by its excellent feeling. Imagination is something which the modern painter almost utterly lacks, and this quality Mr. Marcius-Simons has remarkably developed. "Painting," he has said, "should, like music, begin where all other arts, purporting to express an idea, fail; and it should, moreover, give what is demanded as a condition of great-ness in every art—food for thought."

Lenbach, the great German portrait paint-er, has told Mr. Marcius-Simons that he was at least fifty years ahead of his time, was at least fifty years ahead of his time, and other prominent artists have given to his work unstinted praise, but lest the younger painters of the present day be tempted to follow too directly in his footsteps it should be remarked that it is not what Mr. Marcius-Simons has done, but the way he has done it which makes his paintings both admirable and unlifter. paintings both admirable and uplifting.

Two large oil paintings belonging to Mr. Henry Kirke Porter were placed this week in the loan collection in the Corcoran Galcarry, on a frame or litter, an image of the Virgin, and the last two bear lighted tapers. All are dressed in simple gowns of white and wear quaintly shaped, close-fitting white caps. The line of the path runs almost parallel with the line of the frame, so that the lower molding cuts off the left hand grass border and the principal figures display an inclination to step discriminate the Japanese people from the Chinese and the Tartars. There is more of two tablespoonfuls of butter. Add gradually a pint of scalding milk, stirring all the while. Boil up once and serve.

Creole Soup.—Slice one onion and fry

discriminate the Japanese people from the Chinese and the Tartars. There is more of the Malay blood, there is even more of Kanaka and of Polynesian blood, in that fearless, self-reliant visage of the famous Marquis Ito than of Gengis or Kubla

Creole Soup.—Slice one onion and fry

discriminate the Japanese people from the Chinese and the Tartars. There is more of the picture. On the opposite side of the roadway, facing the observer, is a motley gathering of the peasantry, watching with reverent awe and evident enjoyment the curious situation, they are said to be now housing, in this illustrators' in with reverent awe and evident enjoyment the curious little procession, for which their somber gowns make an excellent background. The composition has been

well conceived, but, it would seem, poorly carried out. The figures are comparatively well constructed, but they are flat and lifeless. The illusion of sunlight on the path has been well rendered, but beyond that point it conveys no meaning, and the mass of white used for the gowns shows poorly related values. As a whole the picture has contain good points. It is broadly handled, vigorous and forceful, but these, its chief merits, are of an academic order and rather studied than spontaneous. It is impressive, and must attract attention on account of its discount colors but for the colors and colors but for the colors and colors but for the colors and colors but for the colors are colors.

On Monday, February 22, an exhibition of paintings by Mr. Lucien Powell of this city will be opened in Veerhoff's gallery. The collection exhibited will consist of about thirty canvases, the majority of which have been painted within the past two years. Mr. Powell is a Virginian by birth and a pupil of Thomas Moran. For several years he occupied a studio in the tower of Henderson Castle, and some of tower of Henderson Castle, and some of his most notable works are to be seen on the walls of Colonel Henderson's Washington and Bar Harbor residences. He is primarily a colorist, and herein lies the special charm of his Venetian pictures and his paintings of the Grand Canyon. His pictures of Venice have often been termed "Turneresque," and his western paintings declared reminiscent of his master, but in reality they will be found to be strongly individual and plainly stamped with the painter's own personality. It is over two years since Mr. Powell has shown a collection of his work in this city, and much interest is felt in the approaching exhibition.

Mr. Felix Mahony and his cousin, Mr. John O'Shea, have recently finished some interesting illuminating. The first board of trustees of the new public library are going to present to Mr. Andrew Carnegie as a memorial a volume containing the resolutions of the board and the District Commissioners, together with the speech made by the President on January 7, 1903, when the gift of the library building was formally accepted. This book from title page to finis was designed and executed by Mr. Mahony and Mr. O'Shea. The printing was all done by hand in a clear-cut, ornamental English type, and each of the twenty pages is begun with an illuminated initial letter. These letters are set in rectangles of a uniform size, but each is different in design and color. Little or no gold has been used for this illuminating, and in every instance low-toned colors have been employed. The designs are dainty, but strong and simple, and have been well adapted for the purpose. On the title page Mr. Carnegie's monogram has been placed as the central factor in a large design in which are intertwined the amblement State. which are intertwined the emblems of Scot-land and America, and at the last of the volume the names of the Muminators and engrossers are to be found neatly inscribed. As a work of this kind it is exceedingly artistic and clever.

Miss Mathilde Mueden has just finished the portrait of Robert Morris which she was commissioned to paint for the Treasury Department. The original portrait, which is by Rembrandt Peale, hangs in Independence Hall, in Philadelphia, so that to make the copy and at the same time conperintendent of the hall has testified in a letter, voluntarily written to the treasury officials, who have also found it eminently satisfactory. Robert Morris, who in the early days of our independence acted as the nation's banker, was, according to Peale, a round-faced, corpulent gentleman, addicted to the wearing of sky-blue clothing. In the painting which Miss Mueden has copied he is seen seated in a dark red chair by a curtained window beyond chair by a curtained window, beyond which a miniature doll's-house representation of Independence Hall is conspicuously tion of Independence Hail is conspicuously in view. It is not one of the best examples of Peale's painting, but it is interesting and meritorious, and in her reproduction M ss Mueden has preserved to a great extent the feeling of the original. It is purposed to send this picture to St. Louis with the treasury's exhibit, but at the conclusion of the fair it will be permanently hung in the Treasury Department here.

Anders Zorn, the well-known Scandinavian painter and etcher, was in Washington this week painting a portrait of the Hon. Robert R. Hitt of Illinois. Mr. Zorn came to this country some weeks ago, but has spent most of his time in New York and Chicago.

M. Chartran, another foreign celebrity, was in Baltimore at the time of the great fire and is said to have turned it to good account. On the night of the fierce con-flagration he mounted the roof of the Belvedere Hotel and for five hours painted the lurid scene as it lay before him. The re-sult, a canvas three and a half by four and a half feet in dimensions is now being ex-hibited in New York and is naturally attracting attention. As at the time he was working the course of the fire had by no means been determined, the intrepidity and artistic enthusiasm of the painter must of necessity call forth respectful applause.

According to a report recently received from abroad, while foreign celebrities have been carrying off American honors and American orders the English and American painters have been gradually getting possession of the Paris salons, theirs being the larger percentage of works shown. The French are said to have suddenly awakened to this "national danger" and to have formed a new society, "La Societe de l'Ecole Française." The municipal counrecoil Francaise. The municipal council has granted the society permission to hold its first exhibition next June in the Cours-la-Reine, and summer visitors will have three salons to visit instead of two.

The nineteenth annual exhibition of the New York Architectural League, which opened in the Fine Arts Galleries last Saturday evening, is said to be uncommonly interesting and good. It consists not only of architectural plans and drawings, but of mural paintings, decorative designs, sculpture and examples of artistle craftsman-There are 608 exhibits this year, against 1,030 last, and the juries of selection and arrangement have been highly commended for their good judgment and taste. The architectural section contains drawings and designs by many of the leading architects of America, and is of peculiar interest, inasmuch as it has been thought indicative of an approaching era of better and more substantial ideals. Mr. Blashfield, Mr. Cox and Mr. Robert Reid exhibit individually large, interesting mura decorations painted for recently erected public buildings, and among the sculptural work represented Mr. J. Q. A. Ward's heroic pediment for the New York stock exchange and Mr. Daniel French's "Alma Mater" for Columbia University are most

In the underground galleries of the New York Co-operative Society the Society of Illustrators has opened this week its third annual exhibition. These galleries have a definite step toward the subcity which



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There are, beside these, a number of in-teresting small exhibitions and important sales in progress in New York this week. The Salmagundi Club is holding in its club rooms its annual exhibition of members' works; at Gnoedler's a specially fine collection of paintings by great French masters is being shown; and at the Fifth Avenue Galleries an executor's sale of pictures by the late George Inness will be concluded tonight. Next week the collection of paintings (about 300 in number) and the art library of the late Frederick S. Gibbs are to be sold at auction in Mendelssohn Hall, un-der the auspices of the American Art As-

On Tuesday evening, February 23, the Copley Society of Boston will open a memorial exhibition of works by the late James McNeill Whistler, which, it is believed, will prove an event of national importance. The executors of Mr. Whistler's estate have leant their co-operation, and collectors on both sides of the Atlantic have responded generously to the society's appeal for loans. From London, Paris and Montreal exhibits have been sent, and it is probable that so comprehensive a collection of the great artist's work will never be again got together. In Boston the Cop-ley Society has made elaborate prepara-tions for its institution. The walls of Copley and Allston Halls, which are custom-arily green, have been covered with gray grass cloth and finished at the top with a band of pink brocade. As accents there will be at intervals Japanese wood carvings, gold lacquered; and, on the floor, bay trees will add to the scheme of decoration. The lithographs are to be placed on a background of yellow Japanese fiber paper, and the etchings, in accordance with Mr. Whistler's known preference, will be framed uniformly. In short, every effort is being made to show the pictures under the best and most sympathetic conditions, and the result should be a demonstration of the value of environment as well as a lesson to other exhibition committees.

The Postage Stamp.

Who for years back has used one without condemning it? The postage stamp of modern days is a nuisance instead of a convenience. It often lacks sticking power, but it always refuses to tear along the line of punctures and often the stamps are so brittle that they break right in two. Onehalf blows away in the draft, and the other half is no good for carrying a letter. What it is that has been cheapened is not explain-ed, but the fact is there as plain as a nose on a man's face that the stamp of today breaks crosswise, and up and down, and any old way except as it is punched, and that it will stick to another stamp so that nothing but destruction of both will separate them, while it refuses half the time to stick to an envelope at all. De gustibus non est, etc., but for ourselves we admit that the present style of adhesive qualification is not

very palatable. The stamps of 1904 have no such taste as the "stamps that mother used to make." In old times children begged the privilege of putting the stamps on the envelopes. To-day, when they are forced to such work, they follow it up with a washout of germi-cide and set in to recover a cheerful expression. The promise to produce a stamp that will stay put, divide along the pin holes, bend without breaking, and in other ways fulfill some of the jurposes of its creation, will prove a taking appeal; but it means a mighty change from what we have had to endure for twenty years.

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